CHAPTER 4
Guidelines for New Construction

The goal is to preserve the physical character of Goose Creek not to challenge or compete with it in the design of any new building. Thus the new building should be a "background" design, that is, one that does not draw attention to itself at the expense of its historic neighbors.

This example of appropriate new construction breaks the mass of the structure into a number of smaller sections, delineates the foundation from the rest of the structure, uses traditional materials and small-paned windows, and includes a porch in its design.

A. INTRODUCTION

The Goose Creek Historic and Cultural Conservation District contains some of the earliest buildings and settlements in the county as well as the historic village of Lincoln. Preserving their unique character allows the county to provide a physical reminder of the county's rich heritage for present and future generations. Goose Creek is one of the few rural historic districts in Virginia and is subject to continual pressure from new development.

Therefore, any new construction in Goose Creek needs to be carefully designed so that the new building respects its historic setting. Outside of Lincoln, Goose Creek's historic buildings are mostly farmhouses, often with surviving outbuildings and agricultural structures. These historic complexes should be studied for their siting and the relationship between their buildings when designing new houses in the district.

The overall goal is to preserve the physical character of Goose Creek, not to challenge or compete with it in the design of any new building. Thus the new building should be a "background" design, that is, one that does not draw attention to itself at the expense of its historic neighbors.

While there are various historic styles and different building types in Goose Creek, the early farms were constructed of traditional materials and often have a similar scale and size. Many also had decorative details depending on their era and style, with the exception of simple outbuildings. These materials and details help create a human scale to the building and add visual interest to the design.

New buildings should use traditional materials or new materials that have a similar appearance to the original. These new designs also should have some type of traditional decorative details that fit the building. Most buildings throughout history had some type of decoration until the modern movement of the twentieth century.

Today, many architects and designers advocate designing a "building of the times," a phase meaning a more modern design. The philosophy of the modern style has been that form should follow the function of the building. Often the structure of the building was physically revealed to express honesty in the design. Modern materials such as glass, concrete and metal were used to reflect the technology of the times. Any decoration was considered unnecessary, dishonest, and a compromise to the purity of the designer's intent. Regional architectural traditions or materials were abandoned for a global aesthetic of the machine age. Designing with any reference to traditional buildings or historic imagery was considered quaint, outdated and not relevant to modern times. It is an obvious challenge to take this modernist approach when designing a new building in the historic districts if the goal is to respect the existing architectural character of the county's heritage.

The following guidelines for new construction provide more detailed information on how new designs can reflect the various design attributes of the historic buildings to ensure better compatibility between the new and old.

GUIDELINES FOR CONTEMPORARY DESIGN

1. Contemporary design, both as new structures and as additions to existing ones, which is sensitive to its historic surroundings through compatible scale, massing, materials, siting, and design details, is welcome and appropriate in the villages.
2. Contemporary design may be suitable in the rural area(s) where its relationship should be to the natural landscape rather than to other buildings.

B. BUILDING PLACEMENT AND SETBACK

In the rural areas of the district, the siting of new construction within the existing topography of the site is paramount. The original Quaker settlers to the area brought with them the building traditions of their eastern Pennsylvania heritage.

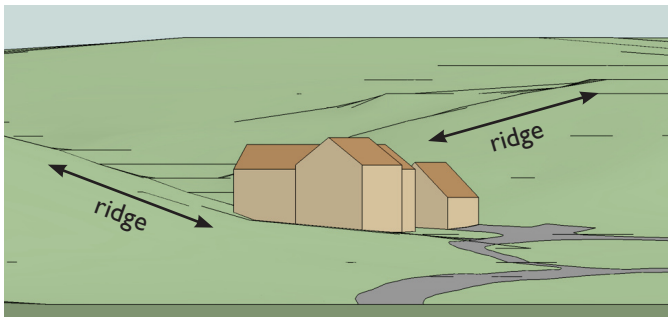
The historic farm dwellings of Goose Creek were most often sited on a saddle of land. This is an elevated, naturally level area, between two higher land areas. Most residences face south to take maximum advantage of the sun's warmth in the winter and using the higher area to block prevailing north winds while capturing breezes in the summer.

Setback is defined by *Section 1-200(J)* of the *Zoning Ordinance* as the distance measured between the wider of the following options; (a) the existing dedicated right-of-way, (b) the right-of-way proposed in the Comprehensive Plan, or (c) the minimum dedicated right-of-way permitted by VDOT for maintenance. Although regulations will vary with the underlying zoning in each district, the historic overlay zoning (*Section 6-1805*) allows the setback of new construction to reinforce existing historic precedent.

In Lincoln, the majority of residential development is located along Lincoln Road. Consistent moderate setbacks create a rhythm of front yard conditions that help to define the village's historic character.

Farm houses were traditionally sited on a saddle of land, neither the low or high area of the parcel.

The siting of this house, and its later additions, works with the existing topography of rolling hills.



By following the historic precedent and siting new construction between two higher land forms, the rural character of the district is preserved.

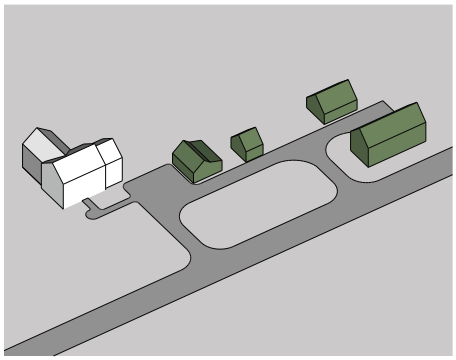
Village houses are sited to face the street and have small front yards. Their consistent setback provides a rhythm along the street.

INAPPROPRIATE TREATMENTS

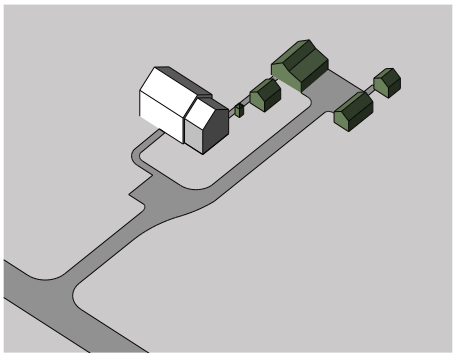
1. Avoid placing a residence on the top of a ridge, as it will be more visible to neighboring properties and more susceptible to the harsh effects of weather.
2. Do not remove large areas of existing trees or other vegetation for house placement.

GUIDELINES

1. In rural areas, use the precedent of siting established by historic farm structures. Site new dwellings where they are protected from weather and can take advantage of cooling summer breezes and passive solar heating.
2. Site new construction to preserve views from and of adjacent undeveloped land.
3. Relate the setback of any new construction in Lincoln to the character of adjacent existing historic structures. Most village structures have a moderate setback with a front yard.

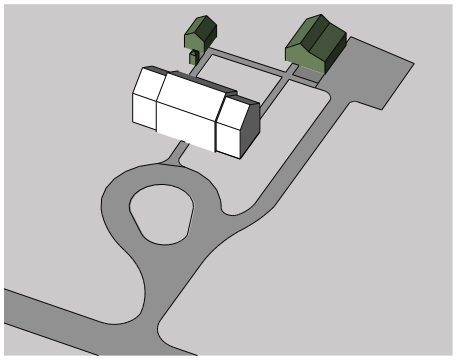


The linear plan aligns the house, barn and outbuildings along an access or farm road.

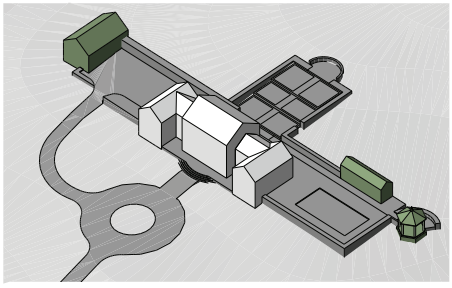


A variation on the linear plan arranges the garage and outbuildings perpendicular to the house rather than in alignment with it.

New construction in Lincoln should reinforce the dominant condition of surrounding properties. Although current zoning regulations call for setbacks of between 0 and 25 feet, new construction should follow the established historic setback.



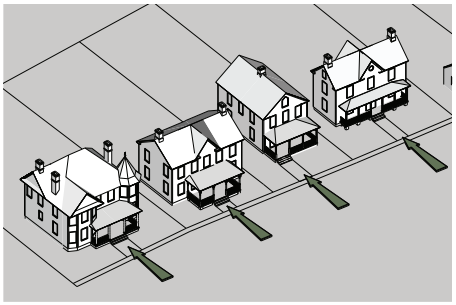
The courtyard plan historically placed outbuildings between the house and barn to enclose an open work area. For new construction, this precedent may be adapted for the placement of sheds, pool/guest houses, and other accessory structures.



Historically, the formal estate arrangement used outbuildings to define the formal gardens and provide visual buffers to the large mass of the main house. This example may provide guidance for the placement of an estate-sized home on a larger parcel.

C. ORIENTATION

Orientation refers to the direction the front (facade) of the building faces. In Lincoln, most early houses and the few commercial buildings were sited to take align with historic trade routes. In the rural areas, residences were most often oriented to the weather and the site.

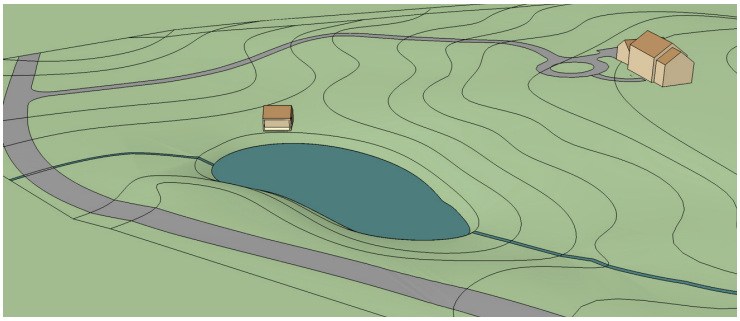


In Lincoln, new construction should respect the consistent orientation of the front of each house to the primary street in the village.

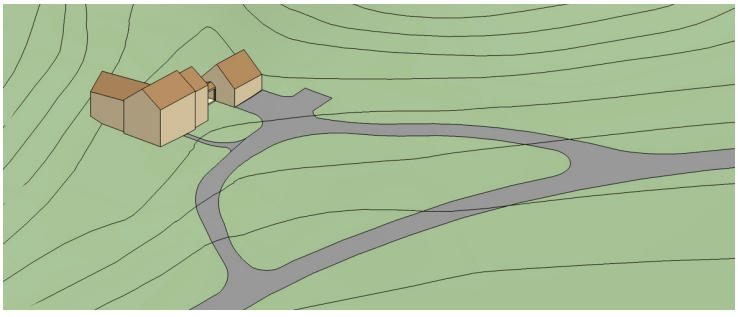
GUIDELINES

1. In rural areas, follow the *Guidelines for Building Placement and Setback* in the previous section.
2. In rural areas, if new construction includes an attached garage, do not orient the garage to the primary road.
3. In Lincoln, orient the facades of new structures to the street onto which the lot faces. On a corner lot in Lincoln, orient the building to the primary street.
4. Detached one-car garages in Lincoln should follow the historic precedent for placement at the rear of the lot and facing the street.

The wise orientation of new construction may help to protect the house from harsh weather and may aid in passive solar heating.



This rural lane was sited to provide access along the most gentle slope available.



Here the lane follows the contour of the land.

D. SPACING

Spacing refers to the side yard distances between buildings. Underlying zoning regulations in the district specify minimum side yards. Through the historic district overlay zoning (*Section 6-1805*), these may be altered to ensure that new construction is consistent with the historic streetscape. Spacing of residences in Lincoln is relatively uniform and new construction should respect this condition. An overview of these regulations can be found in the County's Zoning Ordinance.

GUIDELINES

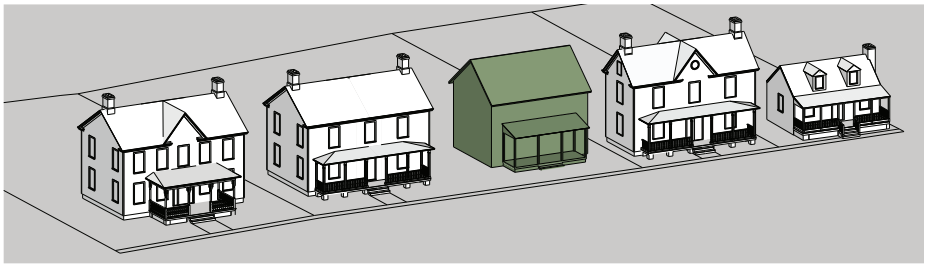
1. Look to historic precedents for the size of side yard between buildings on similar sized lots adjacent to your parcel.
2. Space new construction according to the historic precedent as discussed in *Section B: Building Placement and Setback*.
3. In rural areas, respect the historic spacing and arrangement of outbuildings.
4. In Lincoln, space new construction within ten percent of the historic precedent on the block and adhere to other applicable zoning regulations.

E. MASSING

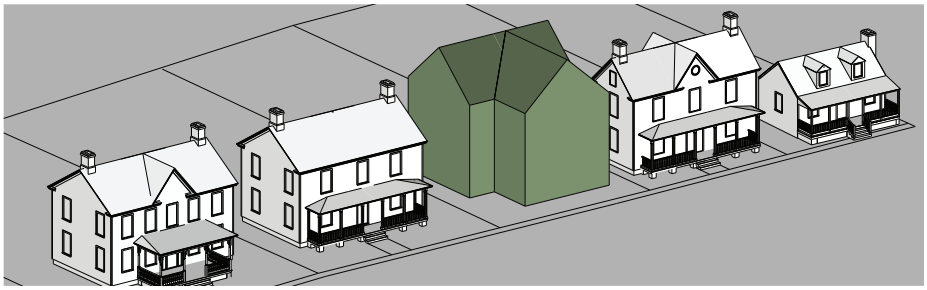
The overall massing of a building relates to the organization and relative size of the building sections or pieces of a building. The nature of the mass will be further defined by other criteria in this chapter, such as height, width, and directional expression.

The earliest structures in the Goose Creek district were rectangular in shape and one-and-one-half to two-stories tall. Over time, additions were made to these early structures, often attached to one side rather than the rear of the structure. In some cases the addition was a half-story higher than the original mass, while in others it was subordinate to the original structure. The massing of vernacular Victorian structures in Lincoln is two to two-and-a-half stories.

The steeply sloped gable roof of this new house ties it to early forms in the district. By connecting an "addition" via a hyphen it allows the main mass to remain a modest size.



An APPROPRIATE example of mass for new construction in Lincoln relates to adjacent historic house forms.



An INAPPROPRIATE EXAMPLE of mass for new construction in Lincoln is shown in this example. The large mass breaks the historic rhythm of the street and looks out of place with its counterparts.

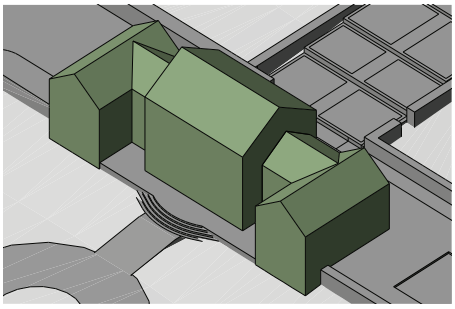
E. MASSING, continued

INAPPROPRIATE TREATMENT

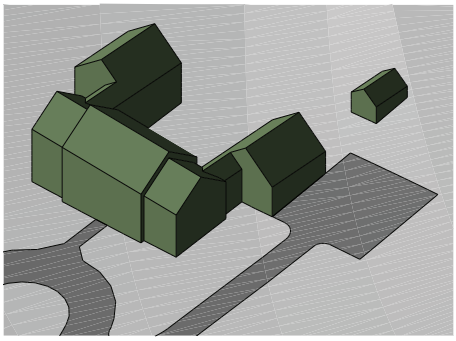
1. Do not contain an entire structure in one mass.

GUIDELINES

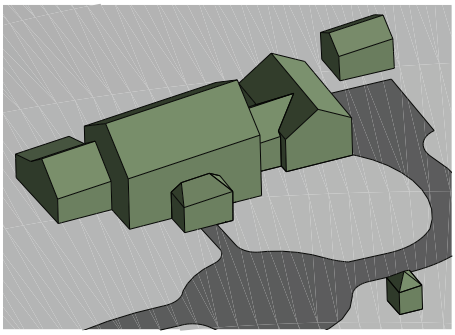
1. Reduce the perceived mass by dividing the structure into simple intersecting masses with varying rooflines according to existing historic structures.
2. Where the footprint of new construction is larger than historic precedents, look to historic examples of dwellings that grew over time. Later periods of construction are often represented by a series of separate, subordinate masses.
3. For very large structures, look to precedents for large-scale historic dwellings in Loudoun County such as the five-part plan illustrated here.



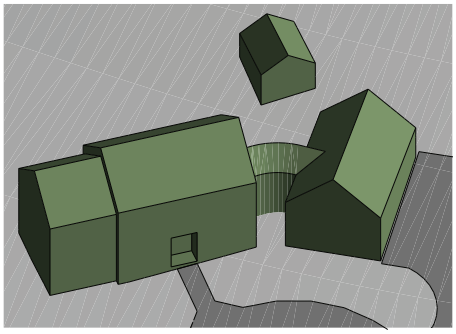
A five-part plan is a symmetrical massing with hyphens connecting wings to the main block and is an appropriate massing, especially for reducing the mass of very large dwellings.



Still symmetrical from the front, the original three-part plan has seen numerous balanced additions over time creating a U-shaped mass. This enclosed outdoor space can serve as the location for uses such as a pool or patio.



In this asymmetrical composition, a hyphen connects the house to a perpendicular wing. A detached structure may serve as a guest house or office. A small wing is located to the opposite end.

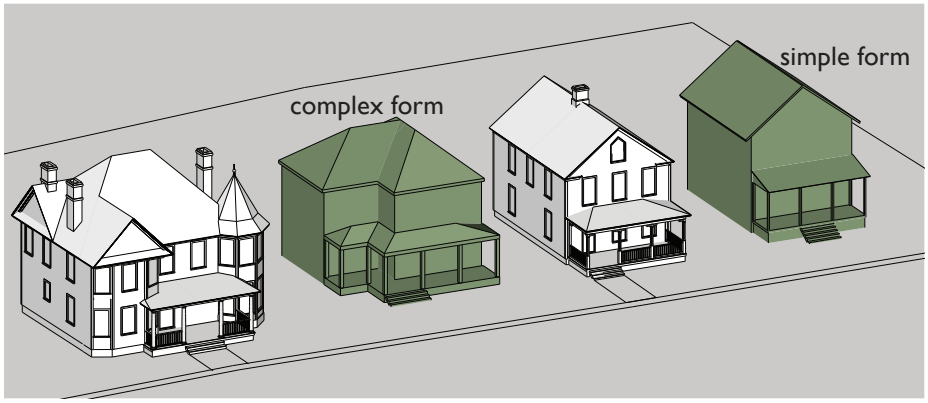


The traditional relationship of right angles has been abandoned in this successful use of an angled arrangement of two masses connected by a breezeway. A separate mass may serve an agricultural purpose.

F. COMPLEXITY OF FORM

A building's form, or shape, can be simple (a box) or complex (a combination of many boxes or projections and indentations). Most early construction reflected simple forms. After the Civil War, forms became more complex due to new construction techniques. This allowed for the economical construction of the more complicated massing of some Victorian era structures, especially in the Queen Anne style.

As structures adapted over centuries, more than one addition may have been added creating a more complex form than originally envisioned for the structure. These subsequent additions reflect the evolution of the house and create additional living space.

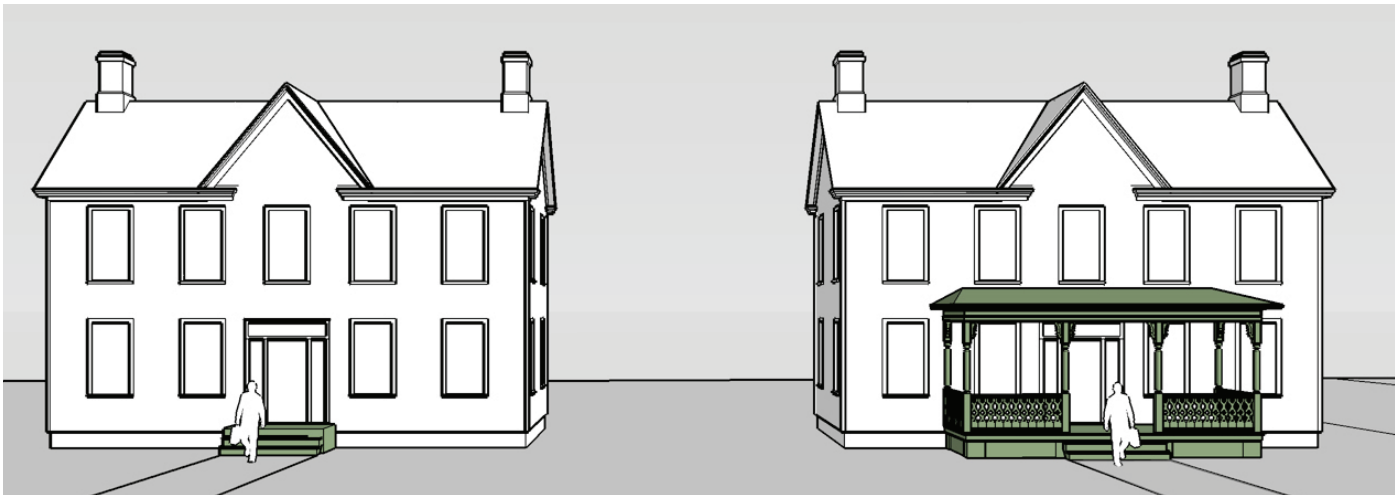


Most historic dwellings in Lincoln have simple forms. More complex forms may be found on Victorian period examples.

A complex roofline is created through a multitude of gable roof forms added to the original farmhouse.

GUIDELINES

1. Use forms for new construction that relate to historic precedents in the district. Most early structures in the Goose Creek district reflect a simple form. Through its development, the district's structures have retained this simple massing, often adding a side addition; or a rear ell to the original rectangular structure to create an L-shaped or T-shaped structure.
2. For structures much larger than historic examples, it may not be feasible to accommodate all uses within one simple rectangular form and mass. Look to local precedents for complex massing that evolved from simple forms over time to inform new construction. See *Section E: Massing*.



A side-by-side comparison of the same house with and without a porch shows how a porch can be used to reduce the perceived size of the structure and relate it to a human scale.

G. HEIGHT, WIDTH AND SCALE

The actual size of a new building can either contribute to or be in conflict with the existing structures in a historic district. Height and width create scale. Scale in architecture is the relationship of the human form to the building. It is also the relationship of the height and width of one building to another.

Most primary structures in Lincoln and the rural areas of Goose Creek are two- to two-and-one-half stories tall. In some instances, a barn may be taller than the dwelling.

Width in architecture is often defined as the number of bays a structure contains. A bay is the portion of the facade that contains a window or door. Most Goose Creek dwellings are between three and five bays wide, however, barns may be much wider. For information on proportions of openings, see *Doors and Windows* later in this chapter.

GUIDELINES

1. Establish the height of a proposed new building within ten percent of the average height of adjacent historic structures to achieve visual compatibility. In areas where the topography varies, the siting of the structure should not result in the roofline of the structure rising more than ten percent above existing neighboring structures.
2. Design new buildings to respect the width and bay divisions of historic structures in the village or rural areas of the district. The main block of historic dwellings is often three to five bays wide.
3. Reinforce the structure's human scale by including functional elements that reinforce the character of the district, such as porches and porticos.

Historically, many additions were made to the side of a square or vertically expressed dwelling resulting in a more horizontal expression.

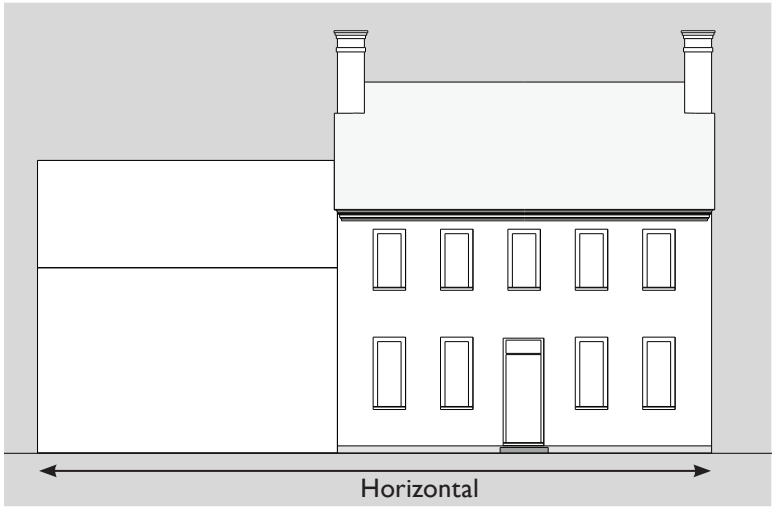
H. DIRECTIONAL EXPRESSION

The relationship of the height and width of the front elevation of a building mass provides its directional expression. A building may be horizontal, vertical or square in its proportions.

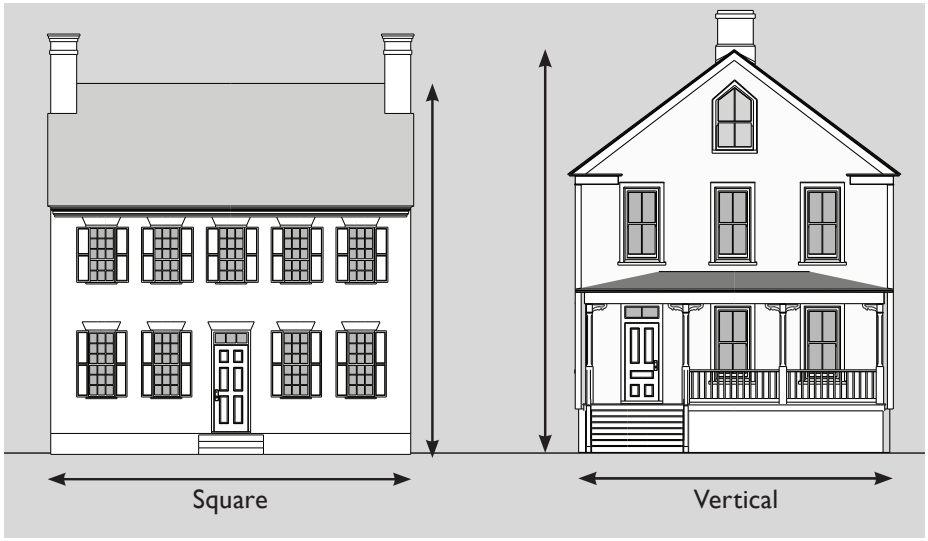
The earliest vernacular buildings in Goose Creek were often a single story and display a horizontal expression. Where additions were made to the side of these structures that expression was reinforced. Balloon framing led to taller buildings in the late-nineteenth century. However, many vernacular Victorian-era houses retained a horizontal expression accentuated by one-story porches.

GUIDELINE

1. Reflect the directional expression of neighboring historic structures in new construction.



Over time, due to additions, many structures have become horizontally expressed.



The most common forms of original directional expression are square and vertical.

I. ROOF FORM AND MATERIALS

Roof form plays an important role in defining the form of a building, while the materials of the roof help to define its character and create continuity and rhythm in the district. Most Goose Creek roofs are side-gabled and covered in standing-seam metal or wood shingles. Refer to *Chapter 7: Materials* for guidance on appropriate roof materials and dimensions.

INAPPROPRIATE TREATMENT

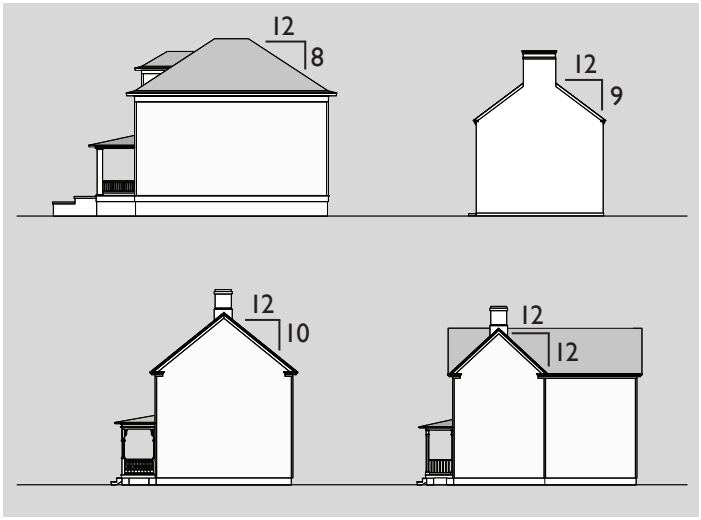
1. Avoid creating a large mass that will result in a very tall, steeply pitched roof.

GUIDELINES

1. Use roof forms for new residential buildings that relate to adjacent historic examples. Gable roof forms are most common and are preferred in the district.
2. Reflect the historic roof pitch(es) of adjacent historic structures in the roof pitch for new buildings of similar use. Historically roof pitches were between seven-in-twelve and twelve-in-twelve.
3. Use roof materials that approximate a historic appearance.
   a. Appropriate materials in the districts include standing-seam metal, wood, and slate. Some metal products are available pre-painted to reduce maintenance.
   b. Cement shingles that approximate the historic profile of wood shingles, or artificial slate may also be used. These products are preferable to asphalt.
   c. In some instances the HDRC may approve the use of dark, consistently colored asphalt composition shingles.

A series of gable roof forms cover the separate masses of this new dwelling. These roof forms are the most appropriate in the rural areas of the district.

COMMON ROOF PITCHES

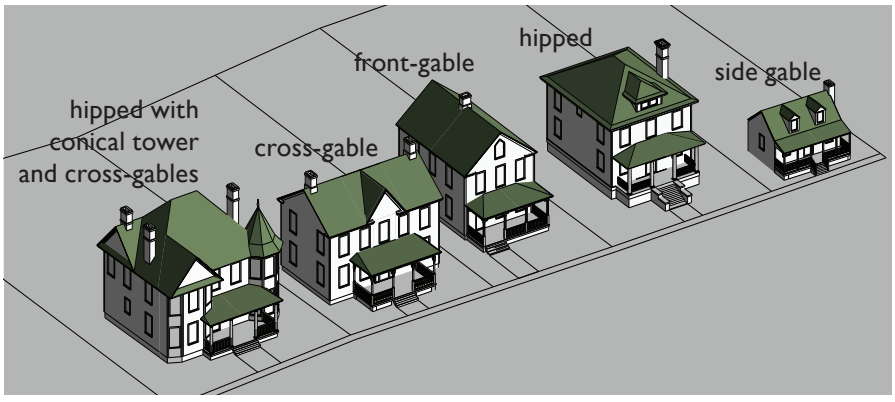


Respect the roof forms and pitches historically found on the houses and porches in the district. In Lincoln, there is a wide variety of roof forms and they often relate to the style of the house.

NOTE:

The first number in the pitch, seven, is the number of inches in height and the second number, twelve, is the length of the slope during this rise in height. Therefore, a seven-in-twelve pitch means that the roof is rising seven inches in height of each foot of slope.

COMMON ROOF FORMS



The placement of these dormers reflects the symmetrical arrangement of this new dwelling's design and visually reduces the mass of the roof.

NOTE:

The Dormer Defined

A dormer is defined as a separately framed roof element that projects from a sloping roof, contains a vertical window, and is covered by its own roof. The most common types of dormers take their names from the roof profile and include gabled, hipped, and shed dormers. By bringing light to the attic story of a house, dormers allow that space to become usable living space.

J. ROOF FEATURES

Roof features may be divided into three categories:

- Structural design features such as dormers, light wells, skylights, and cupolas or belvederes. Their historical purpose was to bring light and/or air to the building's interior before the age of electricity and air-conditioning.
- Decorative roof features such as finials and cresting. These features are not typically found in the districts.
- Modern mechanical features including solar panels, satellite dishes and mechanical equipment.

INAPPROPRIATE TREATMENT

1. Bubble or domed skylights are inappropriate.

GUIDELINES

1. Consider the use of dormers for new construction. By punctuating a large sloping roof with dormers it may reduce the perceived mass of the roof.
2. Scale the dormers proportionately to the scale of the building and roof masses. Look to historic precedents for appropriate size ratios, rhythm, and dormer locations.
3. Match the slope or pitch of the dormer roof to match to that of the roof of the main structure.
4. Consider the use of features that bring light and air into the structure. Many of the roof features described above have been reintroduced as part of the green design movement and should be considered as a way to reduce the energy consumption of new construction.
5. Locate skylights, solar panels, satellite dishes and various types of roof-mounted mechanical equipment on the rear or side of the roof where least visible from public roads, walkways, and neighboring properties.
   a. Use solar panels that are the same size and dimension as shingle roofing materials or that fit within standing-seam metal panels.
6. Consider the use of a parapet wall or balustrade to screen modern appurtenances such as satellite dishes and mechanical equipment that cannot be placed in an out-of-sight location.

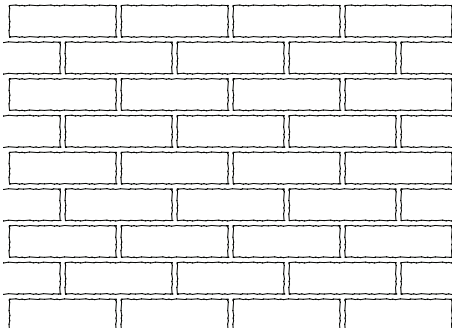
K. CHIMNEYS

Masonry chimneys are a character-defining feature of dwellings in Goose Creek. They were, and may still be, an integral part of a house's heating system. Early exterior chimneys in Goose Creek are constructed of local fieldstone, local brick, or both of these materials, with the stone comprising the lower section. Later chimneys are predominantly located to the interior of the structure, at one or both ends, and are constructed of brick.

An early interior end chimney in Lincoln is set into this brick wall.

INAPPROPRIATE TREATMENTS

1. Do not use exterior metal pipe chimneys.
2. Do not clad exterior chimneys in wood siding.
3. Do not use artificial materials that simulate brick or stone.
4. Do not use Flemish or common-bond brick patterns in new chimney construction.

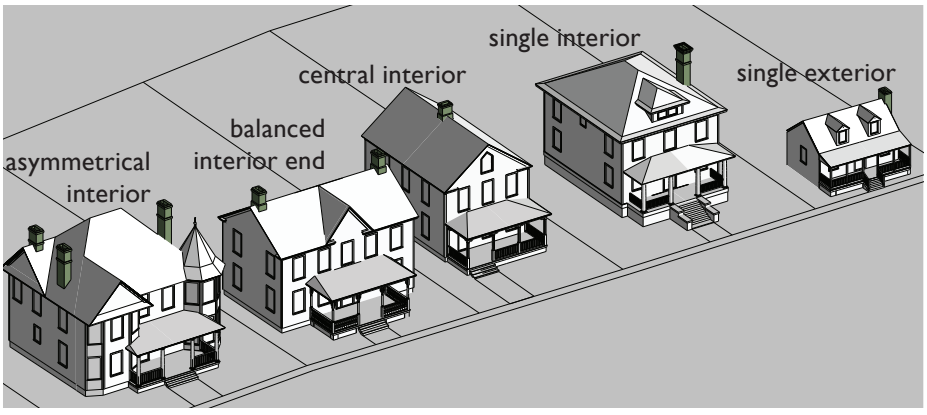


Running Bond

This brick pattern is appropriate for chimneys.

GUIDELINES

1. Construct exterior chimneys of locally available fieldstone or brick in a historically accurate color-range for the Goose Creek district.
   a. Historically, brick chimneys were laid in a running bond pattern. New chimneys should follow this precedent in areas where they are visible.
2. Locate chimneys according to the following historic precedents.
   a. Chimneys may be placed to the exterior or interior of a structure.
   b. Exterior chimneys should usually be placed on the outside gable wall of a structure. Historically, most chimneys were placed centered on the gable wall end.
   c. Interior end chimneys are often located at the gable ends of historic structures.



Chimney placement is dependent upon the period of construction and style of the dwelling. Symmetrical architectural designs often feature balanced chimneys at each end while asymmetrical designs locate chimneys according to the irregular layout of the floor plan.

Boxed eaves are simple cornices on buildings with pitched roofs. The rafter ends and the eaves are boxed in with wood.

Like many historic structures in the Goose Creek district, the cornice for this house is an unadorned wood frieze.

L. CORNICES, OVERHANGS AND PARAPETS

The cornice is the embellishment of the junction between the roof and the wall and may also be found on porches. Their material and design depend on the style and character of the rest of the building.

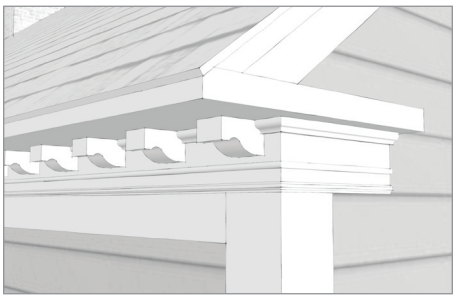
A cornice may be located at the intersection of the roof and the wall, below a porch roof, or above a storefront. The material and design depend on the style and character of the rest of the building.

INAPPROPRIATE TREATMENT

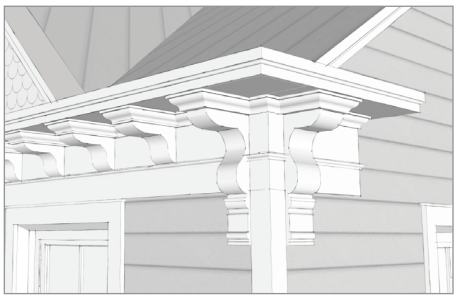
1. Do not use exaggerated or oversized cornices and cornice elements on new construction.

GUIDELINES

1. Consider the use of a cornice, overhang, or parapet at the roofline of new construction in Goose Creek.
2. Look to historic precedents to inform the design of these features and provide good information on scale and placement. The cornice design should relate to the overall style of the new dwelling.
3. Use materials that complement those found in the area where the new building is being constructed. Wood is the most appropriate material to use but some substitute products may be approved. See *Chapter 3, Section F* for more guidance.

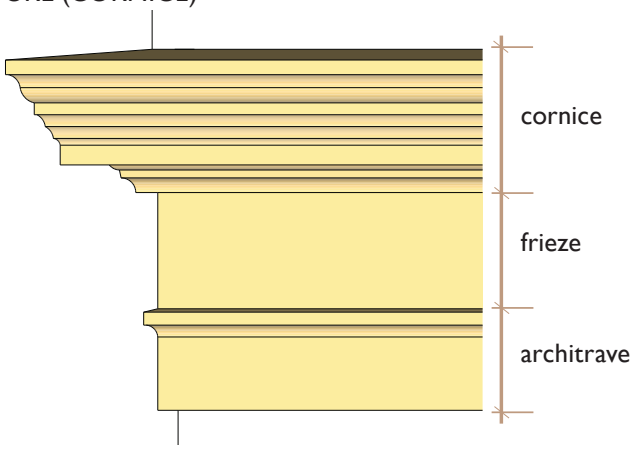


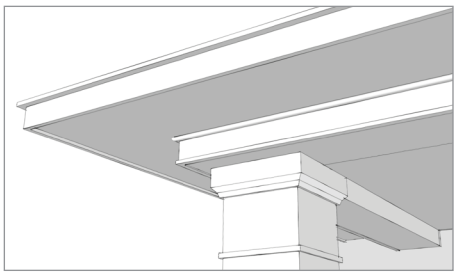
Decorative cornices use details such as brackets and modillion blocks.



Cornices on Victorian-era buildings may be accented with brackets or other woodwork.

ELEMENTS OF A CLASSICAL ENTABLATURE (CORNICE)





An overhang is often seen on Bungalow and American Foursquare architectural styles and is the exaggerated extension of the roofline past the wall plane.

M. DOORS, WINDOWS AND SHUTTERS

The size, proportion, pattern, and articulation of door and window openings help to give a building its character. Doors and windows help to define a building's particular style through the rhythm, patterns, size, proportions, and ratio of solids to voids.

Doors allow access to the interior of a building and combine a functional purpose with a decorative one. Secondary entrances are often more utilitarian. Original doors can be found on many houses in the district and may provide a guide for new door choices.

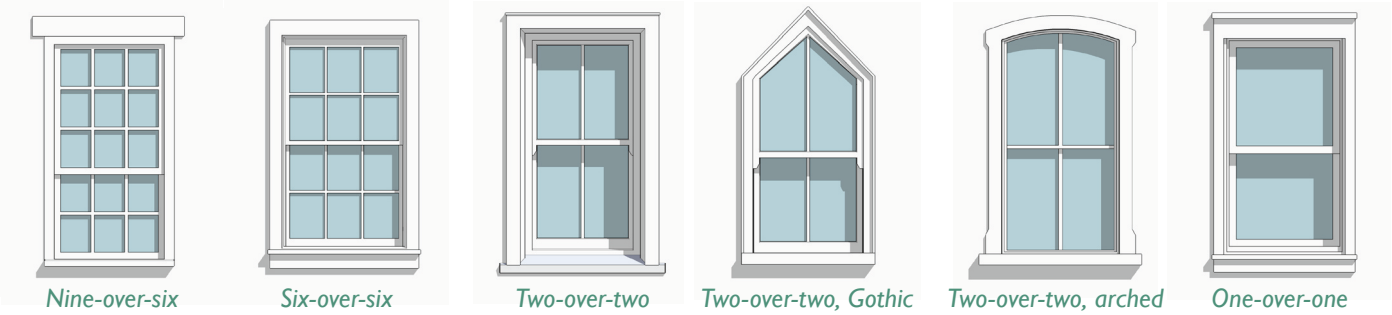
Windows add light to the interior of a building, provide ventilation, and allow a visual link to the outside. From the late-eighteenth through late-nineteenth centuries both the size of individual glass panes and the overall opening size of windows increased incrementally. In the early twentieth century a number of revival styles saw a return to smaller upper panes, often over a larger single paned lower sash.

In a technique known as diminution of fenestration, windows on the second level of historic buildings were often smaller (e.g. six-over-six) than those on the ground or first level (e.g. nine-over-six). Most window trim was flat, plain wood although some examples have a bead detail. In some brick construction examples a flat brick or jack arch was used to crown the window opening.

Shutters were commonly used in the mid-nineteenth century to control the amount of light and air that entered a structure. They also protected the window from the effects of harsh weather by blocking wind and shedding rain away from the opening. Through time shutters have become a predominantly decorative feature.

When set into brick construction, care should be taken to follow historic precedent for placement of the window recessed within the wall.

TYPICAL WINDOW STYLES



Highlighting the windows and doors of typical house styles found in the district shows the balanced arrangement of these openings.

INAPPROPRIATE TREATMENTS

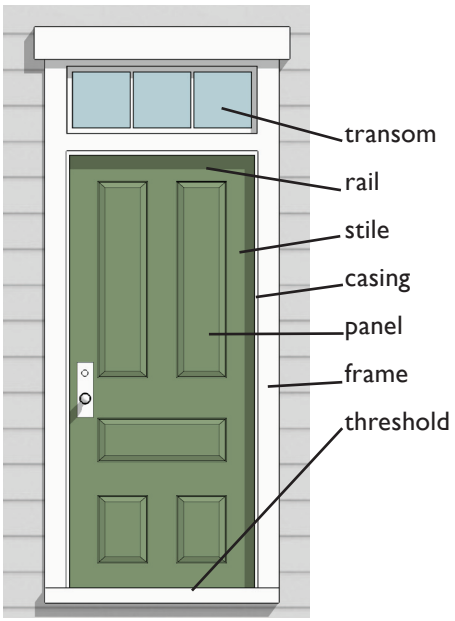
Doors and Windows

1. Do not stain or leave doors, windows and their frames, a natural wood color. Historically wood was painted to increase the longevity of the building material.
2. Do not use unfinished aluminum as a finish for doors or storm doors. Doors should be painted to match the house trim.
3. Do not use false/snap-in muntins or internal removable grilles because they do not present a historic appearance.
4. Avoid designing false windows in new construction.
5. Do not use mirrored glass on any building in the historic districts. Tinted or low-e glass may be strategies to reduce heat gain and preserve the interior.
6. Do not use large single-pane bay windows as there is no precedent for their use in historic Goose Creek structures.

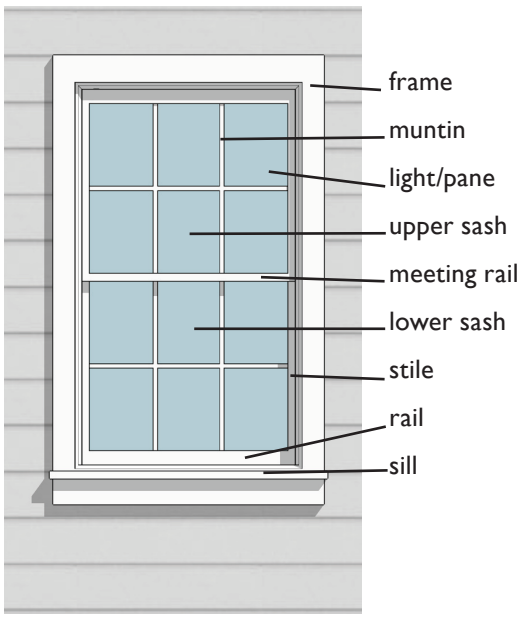
Shutters

7. Do not use shutters on composite or bay windows.
8. Do not install shutters by screwing or otherwise permanently affixing them to the wall of the structure, therefore, making them inoperable.

ELEMENTS OF A DOOR



ELEMENTS OF A DOUBLE-HUNG WINDOW



M. DOORS, WINDOWS, AND SHUTTERS, continued

GUIDELINES

RATIO OF SOLIDS TO VOIDS

RHYTHM OF OPENINGS

PROPORTION OF OPENINGS

1. Relate and make compatible the ratio of solids (walls) and voids (windows and doors) of new buildings to that of adjacent historic structures.

2. Make sure the rhythm and placement of window and door openings are compatible with those of adjacent historic structures.

3. Ensure that the size and proportion of window and door openings, or the ratio of width to height, compatible with those on nearby historic houses. If the house is larger than its historic neighbors, use openings that are proportionately sized rather than respecting the historic size.

A glass panel storm door should be large enough to reveal the basic design of the door beyond.

4. Respect the traditional design of openings that are generally recessed on masonry buildings and have a raised surround on frame buildings. New construction should follow these methods as opposed to designing openings that are flush with the rest of the wall.

Doors

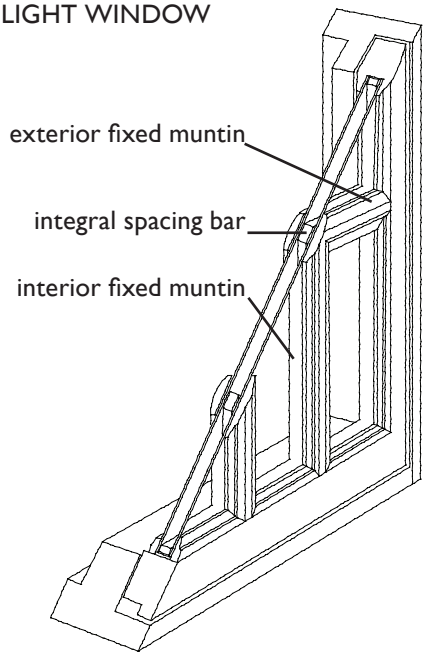
5. Relate new doors to the door styles found historically in Goose Creek.

6. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in Goose Creek.

7. Construct doors of wood (preferred material). Composite products may also be considered for new construction depending on their design and visual appearance.

8. Storm and/or screen doors should be of a full-view design that allows a complete view of the front door. These designs should not reference a particular architectural style or period.

ELEMENTS OF A THREE-PART SIMULATED DIVIDED LIGHT WINDOW



Three-part simulated divided light windows are often used in new construction and alleviate the need for a storm window.

Windows

9. Use windows with true-divided-lights or interior and exterior fixed muntins with internal spacers to reference traditional designs and match the style of the building.

10. Construct windows of wood (which may be vinyl- or metal-clad), or a wood composite that visually approximates the appearance of wood.

11. Use simple, traditional trim profiles that have the same dimensional qualities as the original trim materials in Goose Creek.

Storm Windows

12. Install exterior storm window and doors so that they do not obscure the windows or doors.

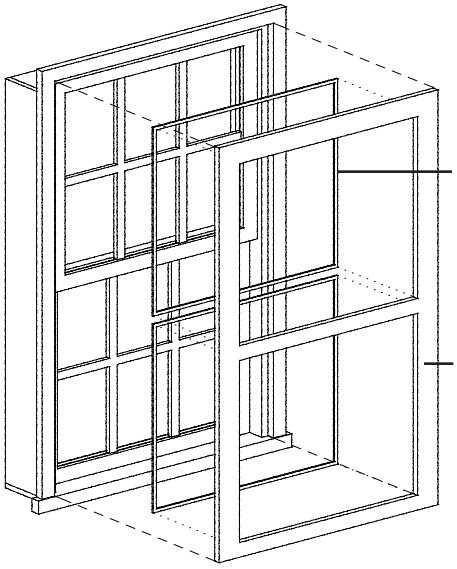
13. Wood is the preferable material for storm windows. Metal conducts temperature changes much more quickly than wood, which absorbs them.

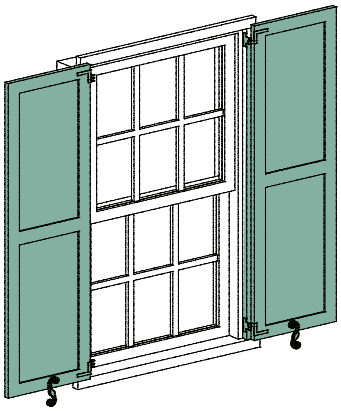
Shutters

14. Use shutters of wood or a wood composite (rather than metal or vinyl) scaled to fit the window opening.

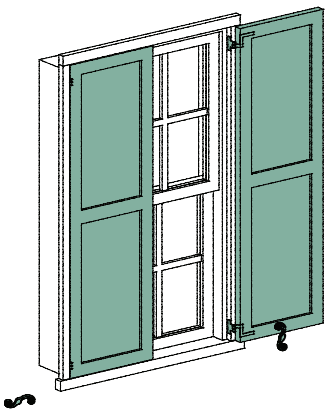
15. Use shutters for new construction only when they will be mounted on hinges to allow for operability or sized and mounted to appear operable. When incorporated into green designs, shutters can be used to block the effects of wind and sun, and household energy consumption can be drastically reduced.

ELEMENTS OF A STORM WINDOW

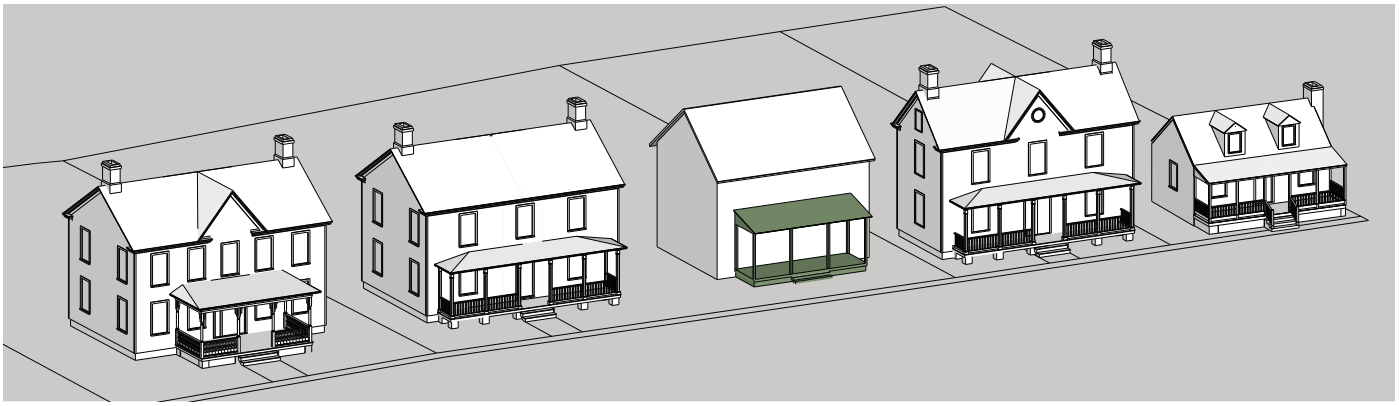




Properly mounted shutters have upper and lower hinges and are kept open with shutter dogs.



When shutters are properly sized they cover the window and fit closely within the frame.



Including a porch or portico in any new design in Lincoln will reinforce the connection the houses with other existing dwellings as well as reducing the perceived scale of the building. In the rural areas, porches can shade the house from the hot sun in summer.

N. FRONT AND REAR PORCHES

A porch or portico is the focal point of many Goose Creek district houses. Because of their decoration and articulation, these features help to add variety and rhythm to each block in the village and have traditionally been a social gathering point. In rural areas, porches are also a functional way of blocking the harsh effects of weather and providing cooling to a structure in warmer weather.

New residential buildings can better blend with certain areas of the historic district if a porch is incorporated into the design. Most vernacular Victorian dwellings along Lincoln Road in the village have full-width one-story porches. A few village residences have single-bay porches or porticos with classical detailing. In rural areas, there are numerous examples of simple porticos and partial to full-width, single-story porches. Many of these elements appear to have been added after the original period of construction.

GUIDELINES

1. Include a porch in new residential construction if it reflects the prevailing condition of adjacent structures.
2. Make sure that new porch designs reflect the size, materials proportion and placement of historic porches in Lincoln, or rural areas of the district.
3. Add porches to secondary elevations where appropriate to shield the house from the sun during the summer.

A simple classical porch extends across the stone facade and enough of the brick addition to shelter an additional entry.

A full-width porch is an integral part of the Victorian design.

A porch may also be used to unify the separate masses of a structure and may be kept at a constant depth as shown in this stepped back example.

This deck, photographed outside of Loudoun County's historic districts, uses traditional railings, lattice and screening to provide a variety of textures and visually reduce the mass. The deck appears as a part of the original design and echoes its materials and colors.

O. DECKS

Decks gained widespread popularity in the last quarter of the twentieth century. Many deck designs are too large, are not integrated into the home design, and are too tall in their placement.

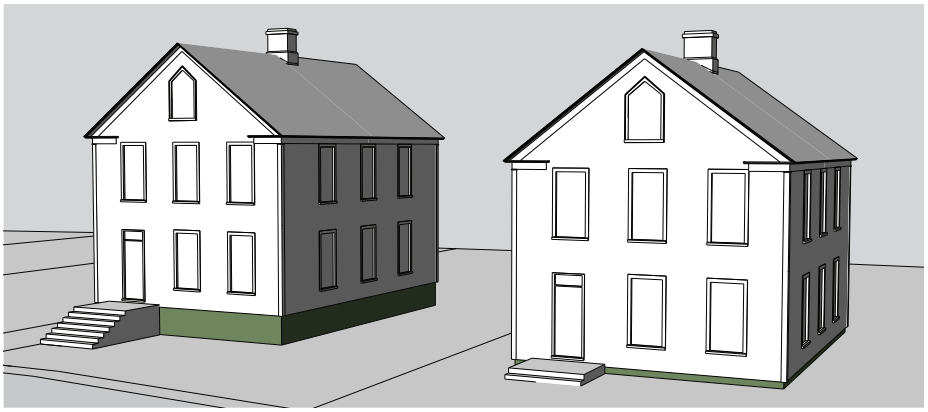
Often this new deck placement results in an outdoor living space that may be subjected to the harsh effects of sun and wind, with no protection for people or the structure, as a porch can provide. Without proper design, decks may also lack connection to either the house to which it is attached or garden spaces upon which it focuses.

INAPPROPRIATE TREATMENTS

1. Decks are not encouraged in the historic districts. Decks are not appropriate on historic buildings, particularly in village settings.
2. The use of pressure-treated wood is not recommended in areas where it will remain unpainted and will be visible from public rights-of-way.
3. Decks should not appear to be supported by wooden stilts.
4. Decks should not be placed on the second story of the house, resulting in a full flight of stairs to ground level or no connection to the yard level.

GUIDELINES

1. Site the house so that the transition from house, to deck or terrace, to yard level is as direct as possible.
2. Site any deck where it is not visible from the front of the structure, preferably on the least visible elevation of the building.
3. Use traditional porch designs to relate outdoor spaces to your traditional structure by the:
    a. use of porch piers clad or wrapped with brick or stone
    b. inclusion of a roof to cover the deck
    c. use of railing designs that relate to any other railings on other porches of the house
    d. screening of open space under decks from view using materials that provide a traditional appearance such as lattice
4. Use plantings to screen decks from view from public rights-of-way.
5. Decks should be painted following the same color scheme as the house.
6. Integrate decks into the footprint of the structure.



New construction should respect the traditional height of foundations found on adjacent historic houses. The house to the left has a foundation of an appropriate height. The house to the right is built on a concrete slab and is not appropriate in the districts.

P. FOUNDATION

The foundation forms the base of the building. Most buildings in the historic districts have stone foundations. Some foundations are elevated a full story above ground level while others are built into a slope to work with the site topography. The design of new structures should incorporate foundations for aesthetic as well as functional reasons.

INAPPROPRIATE TREATMENTS

1. Do not use a concrete slab foundation without a raised floor level.
2. Do not use concrete block or formed brick for foundations.

GUIDELINES

1. Respect the height, contrast of materials, and textures of foundations on surrounding historic buildings.
2. Distinguish the foundation from the rest of the building through the change of materials or the use of a water table.
3. Use stone as the foundation material or cladding for new construction. Brick was rarely used as a foundation material in the historic districts as it was found to be much more porous than the local fieldstone.
4. Select stone that echoes the colorations of local stone found in the district.
5. Some alternative stone and brick veneer materials may be acceptable as cladding for new foundations. Cladding should be continued to all sides of a new foundation, not just the front elevation.
6. Dress new stones with natural ingredients that will aid in the development of a timeless, weathered appearance. Recipes using vinegar, buttermilk, beer, compost, oatmeal, mold spores and easily obtained ingredients can be found on the Internet.
7. Parging, the covering of the structure's foundation material with a coat of cement mortar, may be an appropriate foundation treatment on smaller structures and additions.

Q. ARCHITECTURAL DETAILS AND DECORATION

The historic structures located in Goose Creek, for the most part, are vernacular structures with simple details. Quaker farmers from eastern Pennsylvania pioneered the settlement of this area and brought with them the building traditions of their rural heritage.

With few exceptions, the early houses are balanced compositions reflecting the influence of Georgian and Federal precedents but lacking the intricacies made possible by skilled carvers and other artisans located in urban areas. Quaker doctrine stressed plainness and the lack of any outward distinction of social hierarchy. Early structures often used simple decorative features such as unadorned cornices and plain window and door trim, brick jack arches over windows, paneled wood doors, transoms, and louvered shutters.

As new residents of more varied backgrounds moved to Goose Creek this early Quaker simplicity was challenged. However, it was not until the arrival of the railroad, and the delivery of mass-produced details this economical mode of transportation made available, that the local aesthetic changed. Although Goose Creek continued to build in vernacular traditions, the turned and sawn woodwork of the Victorian era marks some late-nineteenth century dwellings in the district. Examples of Victorian embellishments include bracketed cornices, decorative windows, patterned wood and slate shingles, and decorative window caps, and porches with turned posts, sawn balusters and brackets.

INAPPROPRIATE TREATMENTS

1. Do not design new construction without details that provide a visual link to the historic structures in the district.

2. Refrain from the "pasting-on" of historic details to a modern unadorned building.

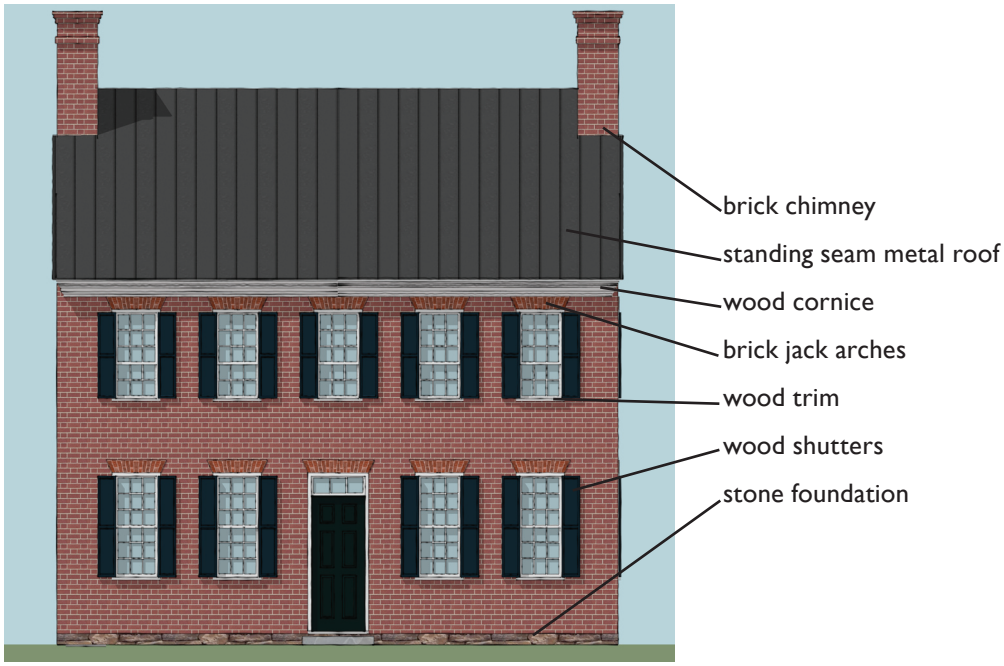
GUIDELINES

1. Use architectural details that are found on existing historic buildings in the district. These include but are not limited to roof overhangs, cornices, chimneys, window and door trim, brick bond patterns, wood siding and shingle patterns, and entry features. Elements such as these provide much of the decoration for historic structures in Goose Creek.

2. Use only details that replicate the original in dimensions, proportions, and appearance.

Q. ARCHITECTURAL DETAILS AND DECORATION, continued

Loudoun County's historic structures have a wide variety of details which are linked to the era of their construction and architectural style. These details may provide appropriate precedents for new construction in the districts.



Brick was among the most common early building materials used in Goose Creek. Stone was also a popular construction material and was used as a foundation material, even on brick construction.

R. MATERIALS AND TEXTURES

The choice of materials and textures are among the most important decisions in establishing the basic character of a building. The use of inappropriate and simulated materials is one of the primary reasons for poor compatibility in a historic area.

Goose Creek's historic structures display a limited number of materials and textures including native fieldstone laid in a variety of patterns with differing mortar profiles, brick laid in Flemish and common bonds, molded brick, log, weatherboard, clapboard, and German wood siding, stucco, decorative wooden shingles, and wood trim in a wide range of profiles and descriptions.

INAPPROPRIATE TREATMENTS

Masonry and Substitutes

1. Exposed concrete or split-face block
2. Brick of highly contrasting shades
3. Tinted mortars outside of historic color range
4. Synthetic stucco (EIFS)
5. Smooth, wire cut brick

Wood and Substitutes

6. Siding or shingles with an artificial wood-grained texture.
7. Rough wood shakes, except on early log structures
8. Vinyl or aluminum siding and trim
9. Plastic, including fiberglass-reinforced plastic

Metal

10. Metal should not be used, except as a roof covering.

Many Goose Creek houses evolved over time. Different materials show that progression and may include wood, stone, and log construction.

R. MATERIALS AND TEXTURES, continued

GUIDELINES

1. Choose materials and textures that are compatible with and complementary to adjacent historic structures.
2. In order to retain the traditional image of the districts, stone, brick, stucco, and wood siding are the most appropriate choices for wall-cladding materials.
3. Use uniform primary wall-cladding material on all sides of the same mass of a building. Employ the use of a limited number of different historic materials if the new construction is broken into separate masses to simulate a dwelling that has evolved over time. Follow this guideline for each separate mass.
4. Differentiate the foundation from the main wall plane through a change in material or texture.
5. For brick and stone construction, particular attention should be given to following historic precedents for bonding patterns, mortar profiles and compositions, and color.
6. Use wood as a first choice for elements such as trim, porch elements, and other decorative features, following historic precedents. Substitute materials are also available for trim details but must be able to be worked in the traditional manner of wood. See *Chapter 7: Materials – Substitute Materials* for more information.
7. Cementitious products including shingles and siding may be appropriate for new construction if applied in traditional patterns. These materials should be smooth-finished and applied with a five-inch to seven-inch reveal according to historic precedents.
8. Consider traditional standing-seam metal such as galvanized steel and terne (a zinc and tin alloy). New stainless steel and pre-coated terne products are also appropriate. Metal roofing products should be manufactured in the traditional widths and installed with standing seams. The appropriate seam height for residential standing-seam roofs is between one-and-one-quarter and one-and-one-half inches.
9. Modern substitutes that are compatible with historic materials may be acceptable as substitutes if the material replicates the visual qualities and workability of the original material.

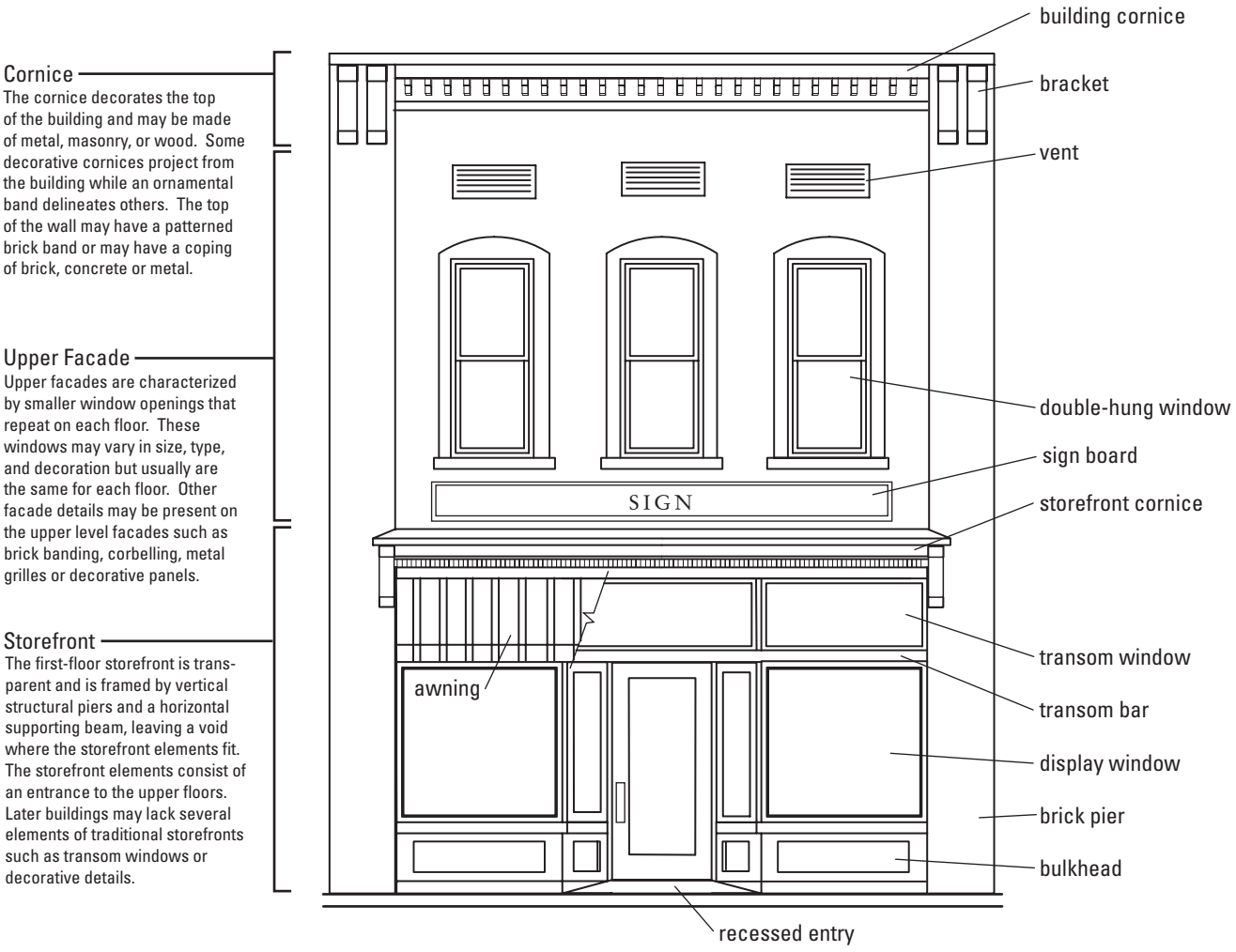
S. STOREFRONTS

Few existing buildings were built purely for commercial purposes in Lincoln. Earlier commercial structures do not survive. Of Lincoln's three commercial buildings built in the last quarter of the nineteenth century: the town hall has been converted into Janney's Store; an original store has been converted to a residence; and another store retains its original commercial use. Over time, the facades of the two current stores have been sympathetically altered although neither retains its original storefront appearance.

INAPPROPRIATE TREATMENT

1. Avoid using materials and elements that are incompatible with the historic district when designing a new storefront. These materials include aluminum-frame windows and doors, unpainted metal panels or display framing, enameled panels, rough-textured wood, synthetic siding materials, metal awnings, inoperable shutters, or roof forms not historically found in the district.

TYPICAL ELEMENTS OF A COMMERCIAL FACADE AND STOREFRONT

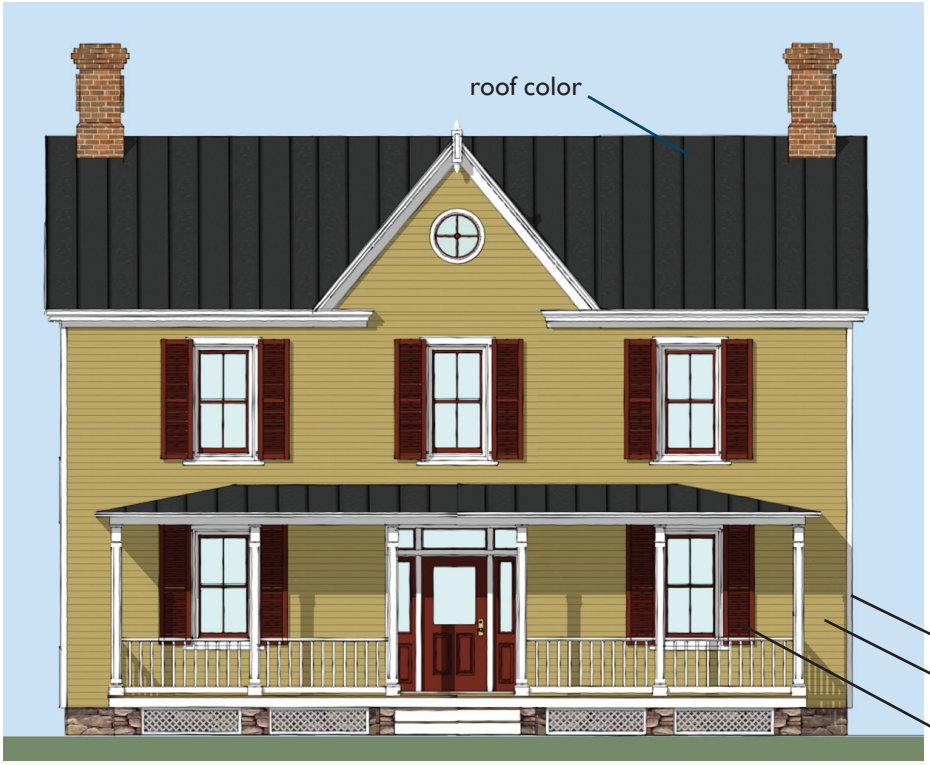


S. STOREFRONTS, continued

GUIDELINES

1. Design new storefronts in Lincoln to relate to the configuration of documented historic examples.
2. Keep the ground level of new commercial structures seventy to eighty percent transparent.
3. Use traditional materials for the design of new storefronts in Lincoln.

One of Lincoln's original commercial structures is seen here with its modified storefront.



For new construction that is inspired by vernacular Victorian architecture, a three-color paint scheme based on historic paint colors is appropriate.

NOTE:

While the Historic District Review Committee (HDRC) does not review color for new construction in the historic districts, these recommendations are provided as reference for the property owners in the districts.

T. COLOR

Paint colors of historic structures in Goose Creek were dependent on the architectural style of the house and the amount of decorative trim. When choosing colors for new construction, respect the historic palette for the styles of adjacent historic structures and stylistic references of the new dwelling.

INAPPROPRIATE TREATMENTS

1. Do not use jarring, garish, or intrusive colors.
2. Do not paint unpainted masonry surfaces.

RECOMMENDATIONS FOR COMPATIBILITY

1. Select a coordinated color palette informed by historic precedent and compatible with adjacent buildings.
2. See *Chapter 7* of these guidelines for appropriate palettes of historic colors by architectural style.